

# WONDERFUL USES OF TULLE, NET AND VELVET FOR OUR ADORNMENT

A Panniered Dance Frock and a Demure Dinner Gown For Debutantes—A Spangled Frock For the Seasoned Belle—A Remarkable Back With a Skirt That Suggests the Orient. Gorgeous Evening Wrap Designed by Mme. Cheruit



THIS merry-making time of the year is crowded with dances, theater parties and dinners, so you had better provide yourself with an evening frock for occasions. This will be an easy task, however, for fashion has given you such a varied assortment from which to make your choice that you have but to decide which, according to

your taste, is most attractive to you. So graceful in line, mellow in coloring and charming in design are the present day evening gowns that they are reminiscent of the costumes made immortal by the talented brushes of Pragonard, Nattier and Watteau.

Tulle, crepe and taffeta are the materials most in demand for the youthful evening frock, and all of them are shown in a wonderful range of colorings. The pinks are more popular than usual, with the vivid, though soft tones more in evidence than the very delicate shadings. The poppy pinks, coral tones and delicious French rose tints are all liked, but there is the pale rose petal pink, too, and some of the

loveliest of the dance frocks are in this beautiful hue, with silver lace trimmings.

Silver is a favorite tint for holiday evening frocks. Many of the most exquisite designs are developed in silver tissues, cloth of silver, silver tulle or silver fish net. The latter material is used effectively to fashion a sleeveless dance frock.

The bodice is of the fish net over a lining of silver gauze. It is ornamented with bands of crystal beads which pass over the shoulders and extend into the skirt. The low décolletage is bound with deep Persian blue ribbon. The proposition that the tendency toward Spanish costumes means an adoption of that scheme of dressing may cause dismay among a large majority of women who do not care to look like Spanish portraits. There is no reason for so deep a feeling of alarm, even granting the fact that we may take Goya and Velasquez as our inspiration.

The French designers may have emphasized their aim by presenting the new gowns in the manner of portraits, but that is only an admirable and artistic way to give an overemphasis to an idea. When the Russian ballet set Paris on fire two years ago (that same ballet that appears here this winter) orientalism ran rampant in clothes, and its influence died out only a half year ago; but this does not mean that women went around looking like Bakst's pictures of Bagdad

characters, although their coloring prevailed.

If the French designers intend to crystallize the Spanish fashions and emphasize them through the spring the majority of us will probably pick up a variety of small things that are Spanish and incorporate them in our new clothes.

Despite the fact of black Spanish gowns, there is no cessation to the demand for bright colors. In the first season in which there has been an alleged lack of dyes, women in mass look like kaleidoscopes. Their gowns fairly blaze in color, as they did during the renaissance. This is more particularly true of gowns for the evening than those for the street, thanks to the good taste of our women. In outdoor clothes, even when we choose red and green, we choose dark shades. Burgundy red and Robin Hood green are the fashionable tones.

There is also a soft leather tone in duvetyne that looks like suede, which has crept in among the other street tones and which is very much liked.

In many instances the overskirt of a gown is extended at each side to form long points which trail behind like a double train when milder walks. These points are trimmed with tassels or ornaments of metal or beads.

The mantilla has not taken unto itself a new guise. The unpretentious scarf of tulle or chiffon has grown into an enveloping mantle which flows over the back and shoulders. The more

elaborate mantillas are ornamented with metal threads, and when they are provided with slashes for the hand, they assume the character of a wrap.

Then the present wardrobe must boast of an elegant wrap to be worn over these frail, diaphanous frocks, so that the frosty air cannot bring discomfort to the fair dancer. Evening wraps, of costly furs, velvets, broad silks or finely woven cloths, are to be had. They are brilliant in color and of gorgeous materials that appeal to the lover of showy cloths. There are also evening wraps of pale tinted fabrics that hint of youth, or again they are of dark, mellow hues that suggest the dowager or the woman of conservative tastes. All are beautiful in design and are sure to win your approval.

The cut illustrates a charming gown of rose faille classique fashioned with bouffant hip drapery and a princess effect at the waist line. The top of the pretty bodice is of cream georgette crepe and metal lace, while a fetching little bunch of French flowers nestles just below the smocked waist line. The dinner gown of the extraordinary back is developed in king's blue silk net lavishly spangled with silver sequins. The skirt is cut rather short with a marked flare, the only trimming being a border of Greek pattern. The shimmer of silvery tulle falls from the shoulder full length or may be used as a drape.

The next evening gown may be classed as oriental, fashioned, as it is, of an exquisite shade of orange panne velvet combined with a soft tone of yellow georgette crepe. The scant bodice has head shoulder straps and is otherwise made of soft folds of silk net with a deep girdle of crepe embroidered in gold beads and spangles in a crossbar effect. More girlish is the dinner gown of black velvet with its clever use of spangled fringe and silk net. The flyaway scarf of tulle gives a fascinating finish.

Mme. Cheruit designed the novel evening wrap of flame colored panne velvet enriched with Russian sable and overshot with gold metal insertion. The arrangement of this trimming on the shoulders, mousquetaire sleeves, and under the arms suggests an old Roman style.

## NEWEST SPRING DRESS MATERIALS

EVERYTHING that is new in silks is of light weight, to comply with the new full dress skirt. New faille silks have wonderful fineness and lustre. Many are in glaze or shot effect, but, though in two colors, they are not what we call changeable.

Tulle is not only in plain weaves, stripes and checks, but there are also beautiful broadened patterns in pompadour designs. Stripes in various widths are used for skirts, waists and dresses and also for trimmings and linings. Stripes of one color are seen and also narrow stripes in assembled colors forming a widely spaced stripe.

Among printed silks the patterns include small wild flowers in scattered effect, also floral designs so grouped as to form stripes and full blown roses widely spaced. Stocknet weaves in silks printed in wide and in narrow stripes in a variety of bright colors and also in ombre stripes of one, two and three colors are used for sport coats.

A new material of artificial silk in pique weaves is in a wonderful line of shades. It is used as a trimming and also for the making of sport coats in place of silk jersey.

Voiles are prominent for spring. One is woven like a gauze, with an open-weave pattern. A pretty pattern in embroidered voile is both in open weave and in jacquard embroidery. A new voile has finely corded stripes in black, with a sprinkling of figures in yellow silk. A fabric in voile and batiste is woven in two colors in a series of patterns, with a border or margin in one of the colors. For instance, a voile woven in white and colored check has the border in pure white. Embroidered patterns are used in combination with woven borders. An openwork novelty is in a series of embroidered polka dot patterns.

Among white linen batistes are those with polka dots the size of a very small pin in enamel, wine red, deep purple, burnt orange, brown or navy. These colors give the charm of novelty to a commonplace design.

Heavy cotton fabrics in poplin, pique and gabardine are in checks, block plaids and stripes. White corduroys, ottomans, oxford weaves, waffle checks, plain and fancy gabardines and piques are used for separate skirts.

The question of broadness has become an important one. They are used in a lavish manner for afternoon and evening clothes, for gowns as well as wraps, for hats as well as shoes. The price of any kind of good broadness is beyond the average purse, and the generous amount of it that one sees floating around on all the costumes of the moment gives a reasonably clear idea of the growing extravagance in clothes this season.

There is considerable variation in the treatment of the figure at the waist line. A natural result of the full gathered skirt is the normal waist line. Just now the line is more in straight around than in pointed effect. When the bodice and skirt are joined together to form a one piece dress the belt is quite narrow, or it may be narrow across the back and wider in front.

Sometimes the fullness of the cut and the stiffness of the material are all that is required to give the crinolene effect. Then again sometimes the petticoat, stiffened artificially or made of stiff taffeta or grosgrain, supports an outer skirt of light and soft material. Separate petticoats of crinolene are sometimes worn underneath the dress skirt.

While sleeves are usually long, there is a tendency toward very short ones, which accord with the full skirts now

in vogue. On coats there are variations of flat sailor collars, shawl collars and flat cape collars. Capelike collars, with double or triple tiers, are seen on a few new designs.

Snug fitting collars, wrinkled and very high, are used on dresses. Bias bands of silk, boned and ornamented with bows and loop ends of the same material, are seen. Simple, high standing turnover collars are made of stiffened tulle or mousseline de sole or a sort of starched crepe lisse. Other high collars stand away from the neck in a stiff, straight line. Some button straight down the front in a continuous line with the bodice.

White tulle petticoats for dancing wear are the loveliest things imaginable. One of these petticoats is of white tulle in three layers, each a little fuller than the one beneath, and on the outer very full petticoat are five little ruffles of white satin, each edged with a cord.

An afternoon frock was made in soft cashmere, chosen in a useful but becoming shade of chestnut brown. The style of the skirt in this case also was one which will be best suited to a slim girl, since the four flat tucks which start some little distance below the waist will naturally add to the apparent width of the figure. It would be quite easy to arrange this skirt, however, without the tucks if preferred.

The bodice was designed on simple, but becoming lines, with plenty of fullness back and front, drawn down under a very deep waist belt of dark green velvet, fastening at the side under a close plating. The collar was of white lawn, finished with a brown silk tassel and opening in front to show a cross-vest of cream lace lined with gold tissue. The pointed cuffs were of white lawn to match the collar.

## Fashion Straws Showing Which Way the Wind Blows

SILK and serge or any two materials, especially in white, are selected to fashion the suit for sunny climes.

Coats of the new spring suits and other coats will be quite as boxy as they formerly were close fitting, and seams will appear this spring.

Cape attachments will be considered smart, while there may be a few high collars. The high ones will be of the convertible order, for who wants to swathe the neck in humid weather, and our springs are usually very warm. New knitted materials form smart sports suits. Glazed kid trims many suits and is used in combination with whole garments.

Brilliant colors are employed in the fashioning of the dance and afternoon gown. Long or three-quarter sleeves will be seen on the spring frocks. White broadcloth fur trimmed frocks for southern wear are being shown. Taffeta and crepe in sheer quality make afternoon frocks to go in the trunks of the midwinter traveler to warmer climes. Voiles are holding their own in favor.

There is a decided leaning in the midseason styles toward a simplicity of cut and line for afternoon and evening frocks, especially in the velvet models. One evening frock of coral velvet is daringly simple in its long unbroken line from shoulder to floor—yes, floor—for the gown is in sweeping length and shows a long train. The only trimming is a cincture of gold and fine gold thread tracery embroidery across the straight, medieval shoulder line. An afternoon gown of black velvet shows a side skirt drape, the only thing which breaks the line of the gown to give lights to the sumptuous fabric. Several jet buttons provide a meager trimming for the gown.



## From Mrs. Harry Payne Whitney's Cookbook

RECENTLY, to provide funds for a hospital's social service department, Mrs. Whitney held a food bazaar at her home.

In one corner of the gold and red drawing room, with its rare Italian statuary and tapestries, there were kennels containing pedigreed puppies and kittens and crates of Japanese chickens and Leghorns, and in a crate all by himself was a tiny suckling pig that grunted contentedly during the whole afternoon. The pig was owned by Jock Whitney, having been sent in from the Whitney country place. The little pig was the object of much merriment during the session and was called "the pig in the parlor."

All sorts of appetizing viands were offered for sale, and the fruit table attracted much attention, being arranged in the cubist effect by Arthur L. Davies, the artist. Tea was served.

Mrs. Whitney's book of old fashioned recipes contains English favorites. Balmoral Dessert Blancs (H. M. the queen's baker, Balmoral castle, 1856).—These are not thicker than passover cakes and very "short." One-half pound of flour, one ounce of butter, four yolks of eggs, only two whites. Mix the above into a stiff paste, roll out very thin and cut into round shapes, size of top of tuncup, with a wavy-edge pastry cutter. Bake in slow oven. The biscuits should be quite thin, blistered all over, but not browned and not pricked. The blisters are the same color as the biscuits, not

darker. Serve fresh from the oven. Lady Haywood's Milk Lemonade.—To the juice of nine lemons add one pound of fine loaf sugar, pour on this one quart of boiling hot milk and let it stand all night. Into a separate vessel peel three lemons as thin as possible, pour into it one pint of warm water (900 heat); this also must stand all night, covered of course. Next morning put both together and strain through a very fine jelly bag till perfectly clear and bright. Add sherry to your taste.

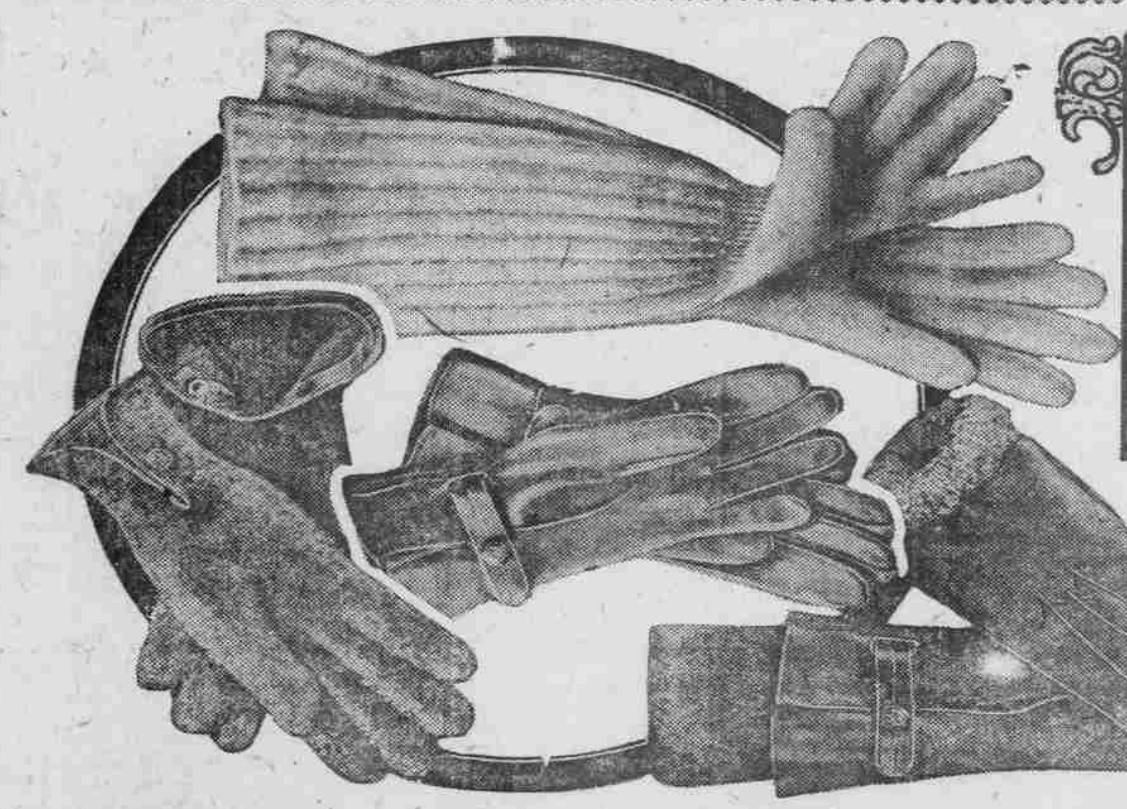
Grandmother's White Soup.—Two quarts stock of veal, lamb or chicken, an onion boiled with it, one quart milk and cream, mixed; a suspicion of mace, yolks of two eggs, a little cornstarch or flour to thicken. Soak a little macaroni till tender; put it in the tureen just before serving.

Chicken Basket.—Make a ring of mashed potatoes, fill the center with creamed chicken and sprinkle browned breadcrumbs on top.

Codfish Foam.—Make a white sauce of one tablespoonful of flour, one teaspoonful of butter, one cupful of hot milk, stir until smooth and then add two tablespoonfuls of finely picked codfish, freshened, and the beaten whites of two eggs.

Johnnycake.—One cupful of cornmeal, one-half cupful flour, one teaspoonful soda, salt, two tablespoonfuls molasses, one tablespoonful sugar, sour milk to mix.

## HERE ARE GLOVES FOR SPORTS



POPULAR knitted gloves for skating come with gauntlets. Extra heavy brown leather gloves, also with gauntlets, come with straps to shut out the wind while motor. The worsted gloves offer all modern colors. The other pair of heavy leather and wrist straps is fashioned for rough sports.

## Important Rules For the Motor Woman

EVERY motorist should be made to feel the responsible gravity of safely and sanely driving her car across railroad tracks according to some practical method, and it is only when she does that the needless loss of money and lives will be averted.

First, she should slow up at all crossings and, if a dangerous one, come to a full stop. In either slowing up or in stopping it is imperative to have the spark and throttle set at a point where the motor will run its slowest without stopping, as otherwise the unnecessary noise of the motor may prevent hearing an approaching train.

Having decided that all is clear, she should not attempt to cross the tracks on high speed after slowing down, but should shift into "second." This will give ability for a very rapid pickup if necessary. After a full stop she should start on "first" with the motor running fairly fast, so that it is not liable to "stall" in starting. She should continue over the tracks on "first" and not attempt to change into "second" unless she is a very good driver, as the motor might "stall" in changing speeds. However, to change is some advantage, as once the car is under way it can pick up more rapidly on "second" than on "first."

Should the motor ever "stall" on the tracks one should get out and push immediately and not try to start the motor unless there is an electric starter with plenty of time.

If the car must be pushed one can make fastest progress by taking hold of the spokes of the wheels, as a better leverage will be had than by pushing.

**CHILD HYGIENE.** INSUFFICIENT nutrition of school children is only another symptom of the general condition of the people, a symptom which facilitates the diagnosis of bad general conditions, revealing them very clearly since compulsory education has brought all the children under general supervision. If it has been found that a child is insufficiently nourished it is the task of the mother to furnish the food that is needed. But we must always remember, especially where the noon meal is wanting, that two tasks are to be accomplished—first, the impoverished child must be raised to the normal weight which corresponds to its size, and the body must be put in a healthy condition; second, sufficient food must be furnished to keep the child at his normal weight.

**CLUB SANDWICHES.** TOAST slices of bread, cut about half an inch thick, nicely, butter generously. On half of the slices lay pieces of crisp bacon. Over this a slice of lettuce, then some mayonnaise, a slice of any cold meat you may have and cover with a second slice of toast. Serve hot. Use the rest of the lettuce for the salad, reserving the outer leaves for the dinner room.